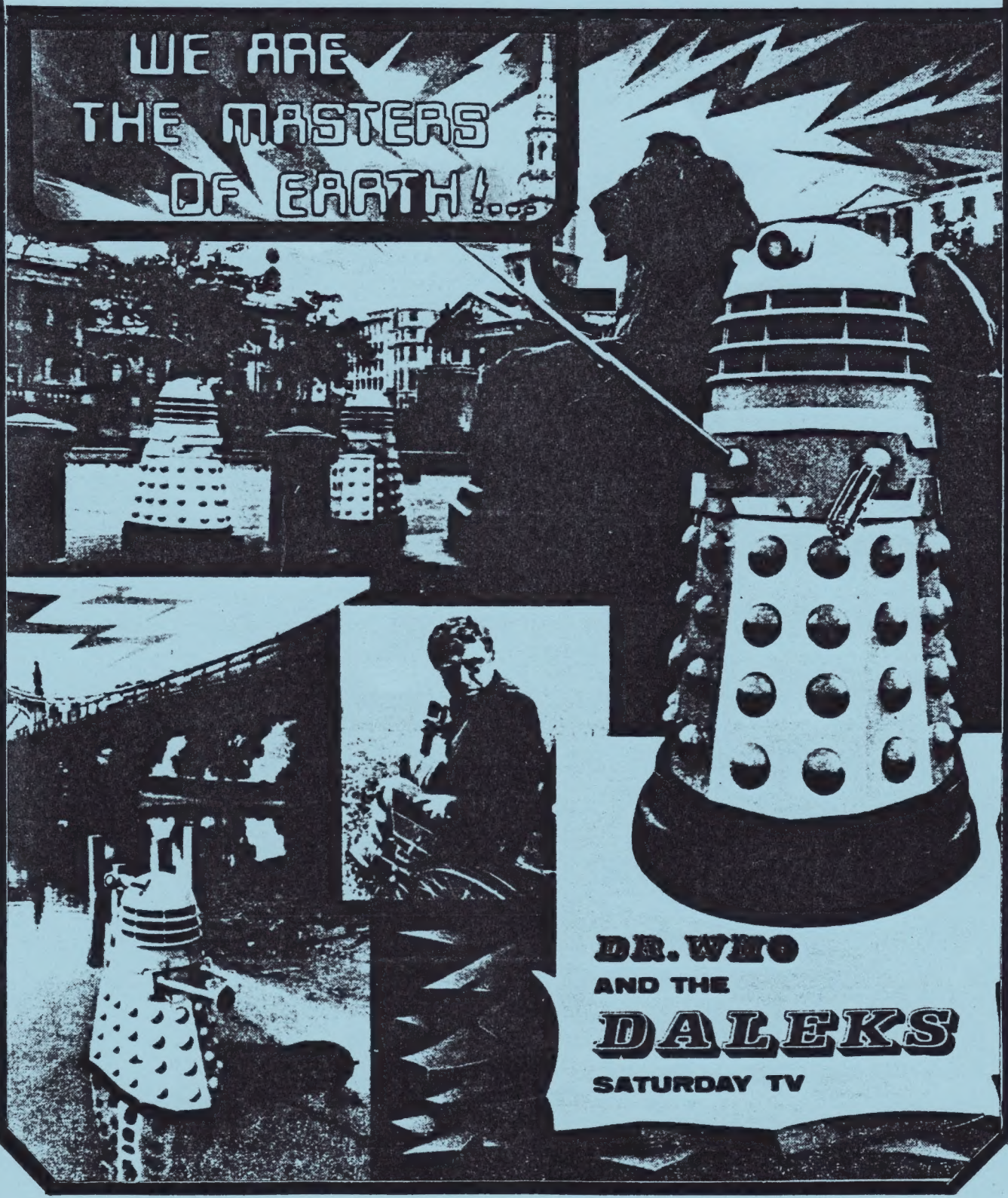
DOCTOR WHO

SERIAL K

The Dalek Invasion of Earth

BY TERRY NATION

An Adventure in Space & Time



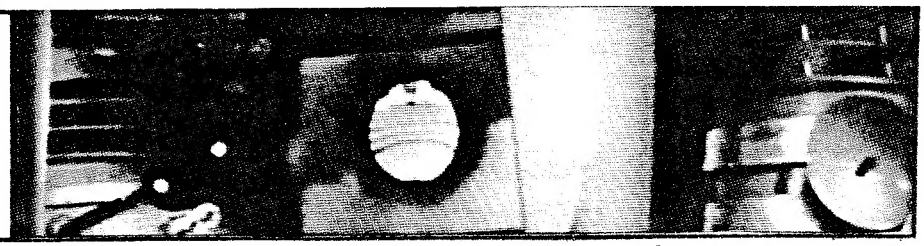
The TARDIS at last returns Ian and Barbara to London; but things are different now. As they soon discover, this is the twenty-second century, and the Daleks, whom they thought had been destroyed forever on Skaro, have invaded Earth. London, like the rest of Britain, lies in ruins, its population split up into small groups. Those who survived the initial Dalek attack have been forced to join resistance groups to combat the invaders. Others less fortunate than these have either been shipped as slave-workers to Bedfordshire (where the Daleks have set up a huge mining complex), or transformed into mindless Dalek servants called Robomen.

Barbara and Susan fall in with a group of freedom-fighters, led by the scientist Dortmun. The Doctor and Ian are captured by Daleks and taken to the Dalek Saucer to undergo treatment to become Robomen. In an attack on the Dalek ship by resistance workers, the Doctor is rescued and subsequently reunited with Susan and her young friend, David Campbell. Ian remains aboard the Dalek ship, where he meets Larry Madison. Larry is hitching a lift to the Dalek mine in Bedfordshire, where he hopes to find his brother. Dortmun, meanwhile, has persuaded Barbara and Jenny (another member of the resistance) to travel with him to a safer location. However, Dortmun's obsession with the success of his bombs results finally in his self-sacrifice against the Daleks. Barbara and Jenny head for Bedfordshire alone.

Eventually, the Doctor and his small party (Susan, David and Tyler), Barbara and Jenny, and Ian all converge upon the Dalek mine. There they discover that the Daleks plan to remove the Earth's core with a powerful bomb, replacing it with a magnetic drive system to pilot the planet to specific locations in the Universe. Using one of Dortmun's bombs, Susan and David destroy the Daleks' communications network; and Ian prevents the Dalek bomb's free descent into the bowels of the planet. Having cleared the area, the friends watch as the bomb instead destroys the Daleks and their mine.

The time for departure has come...

DRAMA EXTRACT



Susan looked down towards the river Thames, seemingly clearer now as the evening sun sparkled on its waters. She spoke, but this time with much more hesitation in her voice. "You see, David, Grandfather's old now - he needs me. Don't make me choose between you and him, please," she implored.

"But you told me. You said that you'd never known the security of living in one place and in one time. You said it was always something you longed for. Well, I'm giving you that, Susan! I'm giving you a place, a time...an identity."

"No, David!" Susan wrenched herself free of his grip and moved towards the waiting doors of the TARDIS. Her bare left foot struck a stone, but it was more than the momentary pain that caused her to stop. The sudden sting of the stone had released her pent up tears. "I've lost my shoe," she muttered apologetically; but then her pretence crumbled and she ran back into the arms of the man she had grown to love, letting loose all the endearments she had bottled up during their struggle against the Daleks.

Inside the TARDIS, the Doctor, Ian and Barbara had been watching all this on the scanner screen. The old man's expression was set, but his eyes betrayed his thoughts. Slowly he advanced to the console and touched the button controlling the doors. There was a buzzing as the two great portals closed...

Outside, Susan heard the slam as the exterior Police Box door snapped shut. "Grandfather!" she cried, rushing to the locked doors.

The Doctor's voice came over the loudspeaker system, crisp and as precise as ever. "Listen, Susan, please. I've double-locked the doors, so you can't get in. Now move back, child, where I can see you." When Susan had complied, he went on. "During all the years I've been taking care of you, you, in return, have been taking care of me."

"But, Grandfather, I belong with you," she protested, her words echoing around the dimensions of the main control room.

"Not any longer, Susan," replied the old man. "You are still my grandchild, and always will be. But now, you're a woman too. I want you to belong somewhere, to have roots of your own. With David you'll be able to find those roots and live normally like any woman should do. Believe me, my dear, your future lies with David, and not with a silly old buffer like me...One day, I shall come back - yes, I shall come back. Until then, there must be no regrets, no tears, no anxieties. Just go forward in all your beliefs, and prove to me that I am not mistaken in mine." His hands paused, less than an inch above the master dematerialisation control. "Goodbye, Susan...Goodbye, my dear," he breathed as his fingers pulled back the main control.

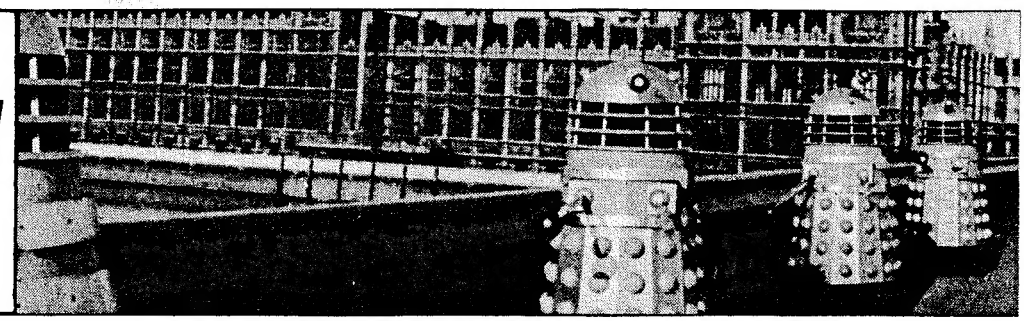
Watching beneath the wall of the collapsed bridge, Susan and David Campbell saw the sharp outlines of the Police Box shimmer and fade into nothingness, the stillness of the encroaching evening only mildly disturbed by the momentary grating of the TARDIS engines.

In another second it was gone, leaving the view of the sunset unobstructed for its two young observers. Slowly, Susan moved forward to where the box had stood, and looked up into the deepening blue of the sky. There were no stars visible yet, but she knew that to one of them the ship would be flying even now - a ship with only three occupants.

A hand touched her shoulder - David's hand, and she leaned against it gratefully. As he led her away, David did not hear the faint chink of the TARDIS key, as Susan let it fall, forgotten, to the ground.

STORY REVIEW

PAUL MOUNT



Despite the impressive groundwork laid by its first-season predecessor, 'The Daleks', this inevitable follow-up was, to my mind, the serial which finally made 'Doctor Who' in the eyes of the public, as its spectacular success in the ratings at the time bears out. 'Classic' is a word bandied about all too readily with regard to 'Doctor Who', but rarely in the history of the programme is it more deserved than in Terry Nation's third script for the series; the unforgettable tale of a future Earth ravaged and ruled by the Daleks of Skaro.

The very first image of the first episode, "World's End", sets the macabre and chilling tone for what is to come, as a vitiation of humanity staggers along the embankment of the River Thames, a weird and obviously alien helmet atop his blank-eyed face, and, with scarcely a sound, drops into the water. As the TARDIS materialises silently nearby, the deserted, lifeless scene around it and the ominous poster declaring "IT IS FORBIDDEN TO DUMP BODIES INTO THE RIVER" tell their own story. Despite the initial expectations of the Doctor and his group, they have not arrived back on twentieth-century Earth. The scene is typical Terry Nation, with the travellers arriving in a barren, foreboding landscape devoid of all signs of life; but here the scene exudes even more menace, as the environment is one familiar to us all. Despite the insistencies of the plot, to all intents and purposes, this is Earth 1964, the London of today laid waste by some nameless, unknown terror; a terror that has razed much of the city to the ground. In fact, the rest of the whole serial was very reminiscent, both in mood and with some of its plot devices, to one of the BBC's earlier science-fiction successes, the 'Quatermass' trilogy of the 1950's.

Again typically Terry Nation, the time-travellers are split up, and their individual adventures begin, introducing several new innovations to the series on the way. Firstly with the widespread use of location filming, and secondly with the first use of a flying model. The latter, consisting of an unimpressive-looking cake-tin-lid wobbling across a photographic blow-up of the London sky-line, is only moderately successful, but it's a commendable first attempt in an art which the BBC have still yet to master fully. Other model-shot sequences for the story involve a miniature dustcart bursting into flames - a little too quickly - when attacked by the pursuing Dalek Saucer, and the most successful shots involving the Dalek bomb as it descends its ramp down the side of the Bedfordshire hills.

The location filming is excellent, every second of it adding to the vital sense of doom and finality present, especially in the initial episodes set in London. Barbara's frantic dash through the docks in part one is particularly eerie; but the two most breathtaking sequences in the whole serial feature the villains of the piece, the Daleks themselves. "World's End" reaches its climax quite spectacularly, with the Doctor and Ian trapped on the quayside surrounded by the cold, emotionless Robomen. They turn towards the water with the intention of swimming to safety, to watch in horror as the all too familiar shape of a Dalek rises majestically out of the water. During the "Day of Reckoning" episode Barbara, with the stubborn and awkward young freedom-fighter Jenny, and crippled scientist Dortmun, make their way across London towards the Civic Transport Museum, where Dortmun seems convinced that any fighters surviving the disastrous attack on the Dalek Saucer will congregate. The London footage here, coupled with Francis Chagrin's strident, urgent drumbeat musical backing, is brilliant, with Barbara pushing Dortmun's chair across

London, Jenny keeping ahead as a scout, intermingled with terrifying shots of the Daleks patrolling their capital city; sweeping across Trafalgar Square, gliding over Westminster Bridge - and particularly noticeable is the fact that all the buildings and monuments are marked with the unmistakeable Dalek symbol - the final proof of the total suppression of humankind by the overpowering, all-oppressive, totally destructive power of the Daleks.

The presentation of the Daleks is subtly different in 'The Dalek Invasion of Earth', in that this time we cannot sympathise with the plight of the originally-tragic figures of this race of humanoids, forced to live forever in their machines due to the folly of a war which we never really understood to be of their own doing. Now they are totally the villain, and we cannot respect them or feel sorrow for them now. We are even given the opportunity to laugh at the Daleks, as one of them attempts to interrogate one of the waxwork dummies in the Civic Transport Museum...

An unusual and hitherto unsuspected aspect of the Daleks revealed in this story is their capacity to keep pets of a fashion, in the shape here of the Black Dalek's Slyther, a creature from Skaro released to roam the Bedfordshire mining site at night "in search of food" - human food. Whilst visually the Slyther is slightly disappointing, being a rather obvious man-in-a-costume, its indescribable, inhuman roar is nothing short of absolutely blood-curdling. It might have been best to have left the creature unseen, as the old adage of the worst monsters being those created by the mind is perhaps never truer than in relation to the Slyther. It is, in fact, a great shame that this concept of the Dalek 'pet' has never since been pursued.

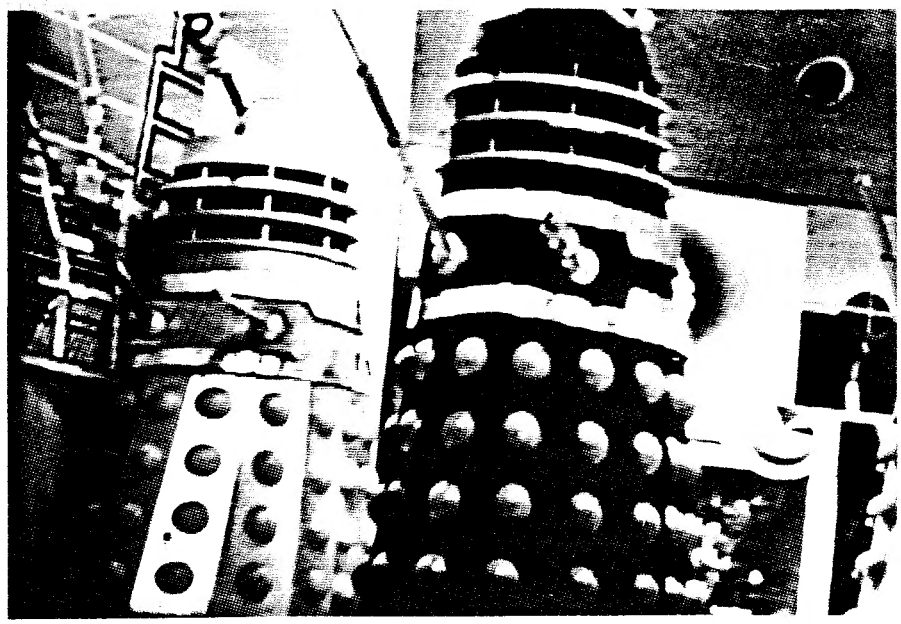
Rather unusually for a Terry Nation script, 'The Dalek Invasion of Earth' is remarkably strong on good, solid, three-dimensional - and above all, **believable** - characters, from the most pitiful, the hopelessly determined Dortmun, down through the various freedom-fighters like Tyler, David Campbell and Jenny, to the ruthless mercenary Ashton, accepting meagre payment from the slave-workers in return for supplying them with extra food rations.

Terry Nation's aforementioned penchant for splitting up the lead characters to give them all something to do is probably best exemplified in this serial. However, the whole story hangs together as a beautiful tapestry where everything - as it is bound to - and everybody come together for the climactic finale which, for perhaps the first time in 'Doctor Who' history, really is truly climactic, with the surprisingly excellent shots of the slave-workers pouring out of the mouth of the mine, spilling free and wreaking havoc with the Daleks as they do so.

The final scene of the serial is, of course, one of the great moments in 'Doctor Who' history and surely one of the most emotional. Having journeyed back to London, the Daleks' mining operations ended in a blaze of stock-footage explosions, the travellers are able to return to the TARDIS which, up to this point, has been buried beneath piles of metal and rubble. The distant chimes of Big Ben, unheard for years, signal "Just the beginning" for the return to prominence of the human race. The moment has come for the Doctor and his crew to leave the humans to rebuild their shattered world. As the Doctor and Susan indulge in idle small-talk, the former seems to realise, as he has suspected at points throughout the adventure, that Susan has fallen in love, not only with David Campbell, but also with the Earth of this future and the idea of recreating its former glories. This sequence is retold in the 'Drama Extract' ('10-03'), but the final screen image is unforgettable. As Susan falls into David's arms, her TARDIS key slips, scarcely noticed, from her fingers to the ground - a scene which then changes slowly to a glittering starscape, accompanied by some literally heart-rending incidental music. Whatever new directions the series would take next, and whoever else would step aboard the TARDIS, the viewer can somehow sense that from now on 'Doctor Who' can never really be quite the same again.

SPACE and TIME

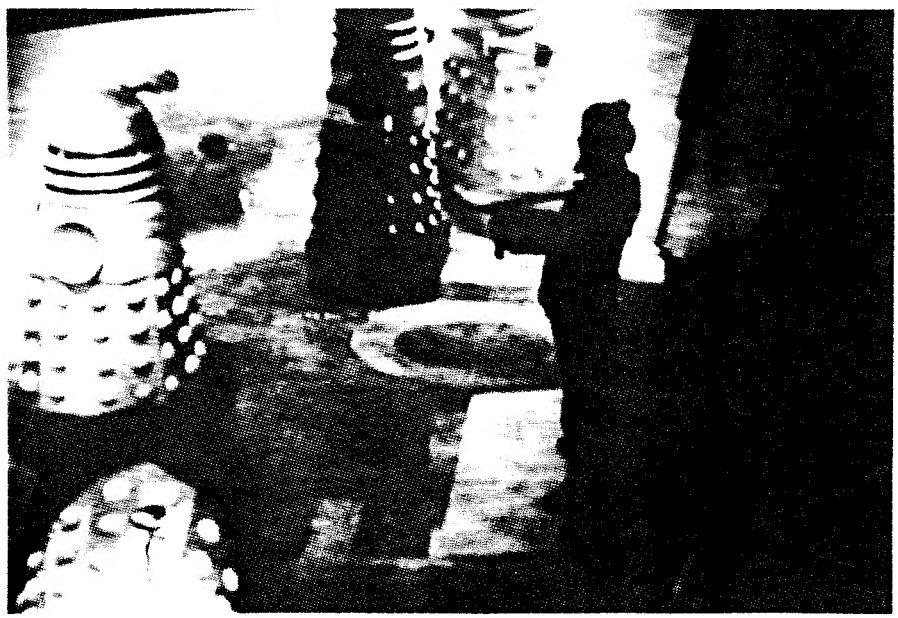
FLASHBACK



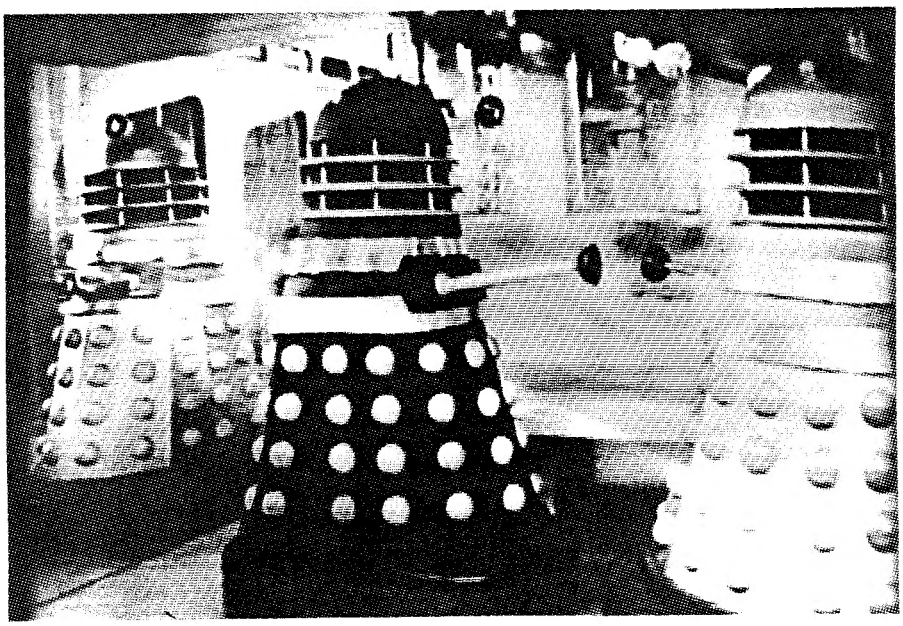
▲ The Black Dalek Supreme aboard the Dalek Saucer, surrounded by other Daleks.

◀ Dortmun plays pocket-chess as he anxiously awaits the return of his fellow freedom-fighters after their attack on the Dalek Saucer. Dortmun's bombs were of little effect, and the attack turned into a massacre.

A Roboman silhouetted against the Dalek Saucer, parked in Trafalgar Square. The resistance workers have attacked, leaving the Daleks victorious but in confusion. In the foreground, one less fortunate Dalek lies on its side. ▶

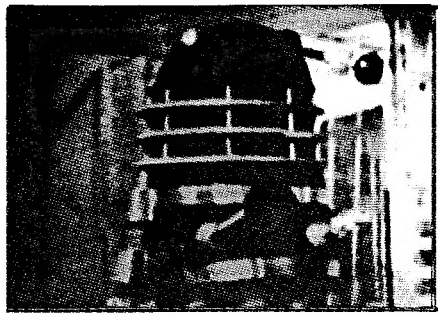


A Roboman obeying Dalek instructions. Attached to the side of the metal head-gear is a light. This would flash on and off as Dalek instructions are received. To remove the helmet would kill the Roboman. All Robomen are voice-controlled from the Dalek Saucer, wherein are also the Robotization chambers.



The Black Dalek Supreme discusses the situation with his subordinates in the Robotization chamber aboard the Dalek Saucer.

Dortmun (Alan Judd) lies dead after his abortive attempt to destroy approaching Daleks with his bombs.



CHARACTER PROFILES.

JOHN PEEL

CARL TYLER: "We've been fighting the Daleks everywhere. When they started mining operations, it didn't seem all that important."

Tyler is a survivor; he has sharp reflexes and an acute sensitivity for danger. Accordingly, he is the perfect leader of the London Resistance, and, when the invasion is over, the choice for a leader of the new, growing community in London. But, by compulsion, he is hard. As David says of him, it's hard to care for someone when they may be killed tomorrow. Tyler respects those with scientific training, like Dortmun or the Doctor, realising that they know what he'll never grasp; but he can see where they dream instead of facing reality, and is far more cautious and careful than they tend to be. However, he allows himself to be talked into leading a raid on the Dalek saucer with the untried bombs, a raid that ends in disaster. After this, he shuts off into himself, until the infectious enthusiasm of the Doctor finally thaws him. When the menace is ended, he is free to be himself - happy, authoritative and gentle, all those things he could never allow himself the luxury of before.

DAVID CAMPBELL: "You told me...You said you'd never known the security of living in one place, in one time! You said it was something you always longed for...Well, I'm giving you that, Susan! A place...a time...an identity."

The young Scotsman, David, is the most unusual of the fighters; although as expert at killing and wreaking havoc as any of them, he has a gentle nature, and a sense of humour that makes him more the boyish charmer he might have been had he lived in another time. He and Susan form an instant rapport (as they are much of an age) and the rapport quickly grows to love. He has great respect for her Grandfather, and soon learns that a mixture of sincere flattery and subtle leading wins the old man's liking. Once the invasion is over, David longs to return to the countryside and farming. Rather hesitantly, he proposes to Susan. He needs her to help him as much as she needs a place to live. The Doctor, realising that he and Susan have become too dependant upon one another, leaves Susan, freeing her from having to choose between her true love and her Grandfather. Hand in hand, David and Susan wander away to face the future together...

DORTMUN: "You've been down here so long you're beginning to think like worms!"

The eternal scientist, Dortmun is a complete failure at coping with reality. Crippled early in his work against the Daleks, he is forced to turn his energies to fighting them with his mind. Having invented a bomb, he cannot imagine failure now: "It's all there in my formulae. I tell you, this bomb will destroy the Daleks - it will work!" He has an affection for Tyler, but is annoyed and angered by Tyler's caution, and succeeds in stinging him into action with the untried bombs that fail them when most needed. This breaks Dortmun spiritually as the Daleks had broken him bodily, and he cannot understand why he failed. Chased through London with Barbara and Jenny, he finally sacrifices his life to let the girls have a chance to live. This is partly to atone for his failure, partly to test the bombs himself, partly in a spirit of unconquered rebellion against his foes...

JENNY: "You've got this romantic idea about resistance - there's nothing heroic about dying! There's no point in throwing lives away, just to prove a principle."

Jenny is a realist - she expects nothing of anyone, and intends to prove that she needs no-one. Self-centred and harsh, she doesn't let these essential virtues in a deadly situation make her totally isolated. For beneath the tough exterior, there is a warm person, afraid to love or to care; and this real Jenny is brought out in the progress of the tale. It is ironic that the cold, unfeeling Jenny is a companion throughout of Barbara's - the passionate, involved member of the Doctor's group, the idealist among them all. Barbara's caring and sensitivity start to thaw out Jenny, who gradually sees that she can allow herself to care, without becoming weak, until, eventually, she is willing to gamble her life in a quixotic attempt to stop the Daleks. When it fails, as she knows it must, she has no regrets. The attempt was justified, and a glorious failure now seems to be worth it. She has broken through her shell and become aware of the warmth available to her.

LARRY MADISON: "I told you what my brother, Phil, said: all they want is the magnetic core of the Earth."

Larry is a friendly, casual sort of person, who befriends Ian as they head for the Bedfordshire mine of the Daleks. There is only one thought in his head - to seek out his brother, Phil, whom he virtually idolises (he can't speak two sentences without mentioning his brother's name!) and who went ahead to investigate the mines. But the worst shock of all awaits him at the mining complex. Stopped by a Roboman, he realises that the mindless creature is Phil. After a vain attempt to break through Phil's conditioning, Larry yells to Ian to run, and throws himself onto his brother, strangling the life from him as the Roboman's machine-gun riddles him with bullets. Larry and Phil die together, Larry having done all that he can for his brother - releasing him from a living death into oblivion...

WELLS: "This bundle's mine - it's to be shared out among a lot of people. And you aren't included."

Kindly, considerate and an organiser, Wells is the man who cares for the human wreckage at the mine. He is forced, against his personal likes or dislikes, to work with men like Ashton; but he makes it very clear to the black-marketeer that it is out of necessity, not choice. Wells helps Ian and Barbara in different ways at the mine, to give them a chance simply to survive in the almost lethal environment. He organises teams and when the opportunity comes he gets people away from the work-parties and to freedom.

ASHTON: "I can take you out - at the right price."

Ashton survives very well on his black-market operations, bringing in food to the mine in exchange for jewellery and other valuables. He is able to slip past the ever-vigilant Daleks, relying on his gun to provide him with all the protection he needs. He is sneering, callous and cold, willing to shoot Ian and Larry before Wells brings the cash to pay for them. However, in the end his self-sufficiency fails him. The Slyther attacks - the bullets don't stop the creature, and Ashton is devoured.

DOCTOR WHO - AN ADVENTURE IN SPACE AND TIME

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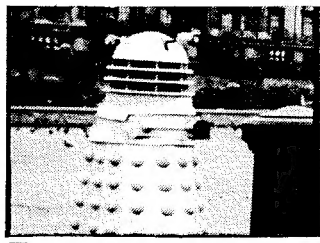
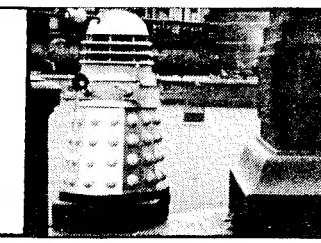


TECHNICAL OBSERVATIONS



Serial featured the first major use of exterior filming in the series with a major emphasis on location shooting in central London. The bulk of this filming was done early on Sunday mornings before the recording of the studio scenes. The major sites chosen were Hammersmith Bridge, Southern Embankment, Whitehall, Westminster Bridge, Trafalgar Square, the Albert Memorial in Hyde Park and outside the Albert Hall in Kensington. Additional scenes - such as the refuse lorry chase - were done on the backlots of Ealing film studios. The docks and wharves of Tilbury and Rotherhithe were also featured in the early episodes. To make it look as though the city had been invaded famous monuments, such as the lions in Trafalgar Square and the Albert Hall, were plastered with Dalek identification symbols similar to those painted onto the jackets of the Robomen. In one sequence, Barbara and Jenny, with Dortmun in tow, hide behind the cenotaph in Whitehall, before moving on in earnest.

The Dalek casings were greatly modified for this, their second appearance. The script called for several instances of the Daleks being seen gliding over rough terrain. To achieve this pneumatic tyres, built on a triangular frame, were installed under each machine, which could be operated by a pedal mechanism. To hide this traction system an enlarged fibre-glass fender section was designed by Ray Cusick, upon which the Dalek casings were mounted. The only scene to feature a Dalek without this fender addition is the opening location shot of the Dalek emerging from the waters of the Thames. For this scene Dalek Operator Robert Jewell had to wear a complete skin-diver's outfit, and the effect was achieved by having the Dalek on a submerged ramp being hauled along by a rope.

Other distinguishing points about the Daleks. Each was equipped with a disc fitted to the back of the casing which, supposedly, was how the Dalek received its source of power. Episode two only featured the Chief Pilot of the Dalek Saucer. The casing featured a matt red dome and alternate red panels on the skirt sections. For subsequent episodes this Dalek (identified by a slightly slimmer casing than its companions) was painted jet black and named as the Black Dalek Supreme. The suggestion here is that the red paint was a primer, with the full black paint job being completed in time for the next week's recording.

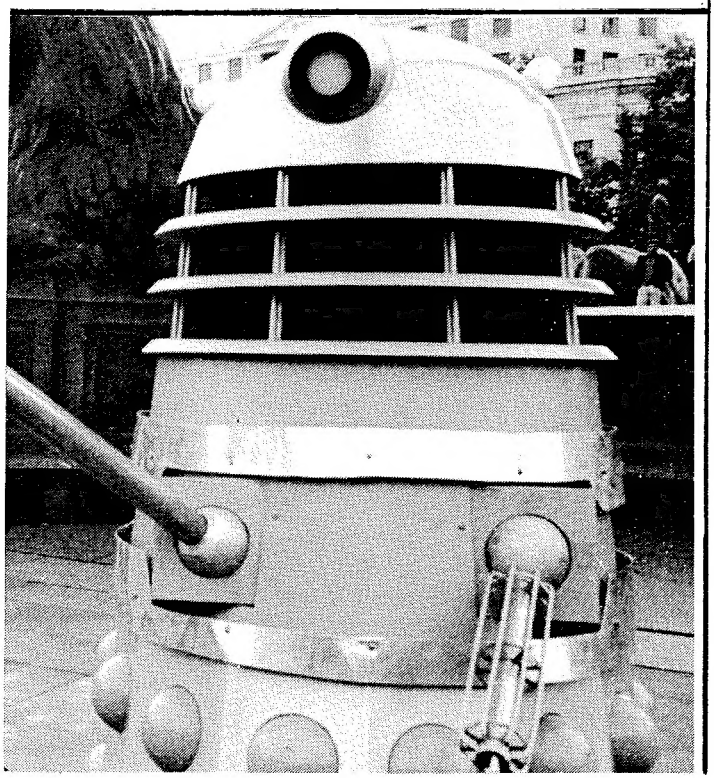
The sound of the Dalek voice was noticeably different from 'The Daleks' story. The ring-modulator device was set incorrectly for all the scenes filmed on location. (All location-recorded Dalek voices were performed by actor David Graham.) So rather than risk the time factor by re-recording all the sound the director, Richard Martin, opted for the alternative of having all the studio Dalek voices match those on the film inserts. However, not to be outdone, as the serial progressed, and fewer film inserts were used, the Dalek voices were gradually phased back to their former quality, as featured in their first adventure.

This story featured the first use of slide back projection for "intermediate scenes", such as Barbara and Jenny's walk to Bedfordshire.

A collage photograph of Battersea Power Station was assembled, depicting the old monument surrounded by disused nuclear reactors, and with two of its four chimneys demolished (see illustration, page '10-03').

The precedent was set in this story of having the Daleks communicate with one another by raising their eye-stalks into the vertical position.

In the original rehearsal scripts for the earlier episodes of this serial, David Campbell was known as David Archer.



The Dalek Saucer model was a small up-turned "cake-dish" affair which was supported by wires and moved in front of a still photograph of central London.

Totally omitted from the Terrance Dicks novelisation was any mention of the rebel code system. This revolved around the placing of posters depicting the word "vetoed" in strategic locations. By referring to these signs the rebels were able to tell where their companions had moved to.

One of the most complicated sets to be built for this story was the Dalek Saucer interior, with its raisable ramp leading to the outside. Because of the dictates of continuous recording (see 'Season One Special Release') the interior set was assembled two feet from the floor on block supports, so that the ramp could lead down onto the true studio floor. This enabled the scene where Ian hides aboard the ship to be done by having the actor (William Russell) lifting up a section of flooring and dropping into the 'storage bay' below.

William Hartnell did not appear in episode four. His double, Edmund Warwick, was seen collapsing at the start of the episode.

To defuse the Dalek fire bomb David Campbell poured acid onto its casing. This was done as a filmed insert for safety reasons, with acetone being used on a polystyrene plastic casing.

The exteriors of the Dalek mine were done in a quarry, with very effective use made of the quarry's railway siding. The shot of a dozen slaves pulling a loaded wagon, with Robomen 'riding shotgun' past a Dalek overseer into the tunnel forms one of the strongest visuals in the entire story. This footage was supplemented by stock film of mines and mine workings.

Two of the Robomen helmets featured a functional light on the receptor aerial. A simple palm button, pressed by the actor, caused the light to flash on and off whenever the Robomen received Dalek instructions.

Stock film was again used for the sequence of an alligator attacking Susan as she hangs on a broken ladder above a storm drain river. The alligator, though, was only a baby.

The Slyther monster was notable for having two voices; thus it could growl in unison with itself.

As mentioned above, model work featured heavily in this serial. A model of the dust cart was used for the moment when the Dalek Saucer attacks and blows up the vehicle. Most intricate of all was the model of the bomb shaft. Seen in episodes five and six, the model was a small hanger bay built onto the side of a cliff. The bomb could slide out of the hangar and then descend down the perspex tube on its way to the Earth's crust. The model also featured a miniature Dalek and a tiny figurine of Ian Chesterton as he dropped out of the bomb casing and slid down to the inspection hatch a few 'hundred' feet below.

An Asdic sound effect was used for sequences featuring the activated Dalek bomb.

The finale of the Daleks being destroyed by their own bomb was amplified by the inclusion of stock footage of earthquakes, volcanic eruptions and lava emissions.

For the final moment in episode six an overlay of a star-filled galaxy was superimposed on the picture of Susan's key lying forgotten by the riverside.

DOCTOR WHO PRODUCTION CREDITS

Compiled by GARY HOPKINS

SERIAL "K" SIX EPISODES BLACK AND WHITE

"WORLD'S END"	-	21st. November 1964
"THE DALEKS"	-	28th. November 1964
"DAY OF RECKONING"	-	5th. December 1964
"THE END OF TOMORROW"	-	12th. December 1964
"THE WAKING ALLY"	-	19th. December 1964
"FLASHPOINT"	-	26th. December 1964

CAST

DOCTOR WHO.....WILLIAM HARTNELL
IAN CHESTERTON.....WILLIAM RUSSELL
BARBARA WRIGHT.....JACQUELINE HILL
SUSAN FOREMAN.....CAROLE ANN FORD

CARL TYLER.....BERNARD KAY
DAVID CAMPBELL....PETER FRASER
DORTMUN.....ALAN JUDD
AN INSURGENT.....ROBERT ALDOUS
JENNY.....ANN DAVIES
CRADDOCK.....MICHAEL GOLDIE
THOMSON.....MICHAEL DAVIS
BAKER.....RICHARD McNEFF
LARRY MADISON.....GRAHAM RIGBY
WELLS.....NICHOLAS SMITH
SLYTHER OPERATOR....NICK EVANS
ASHTON.....PATRICK O'CONNELL
THE WOMEN IN THE WOOD
JEAN CONROY
MERIEL HOBSON
ROBOMEN.....MARTYN HUNTLEY
REG TYLER, PETER BADGER
BILLY MOSS
DALEK OPERATORS..ROBERT JEWELL
GERALD TAYLOR, NICK EVANS
KEVIN MANSER
PETER MURPHY

DALEK VOICES....PETER HAWKINS
DAVID GRAHAM
DOCTOR WHO'S DOUBLE
EDMUND WARWICK
EXTRAS.....TONY LAMDEN
DAVID GRAHAM
PETER HONEYWELL
ROY CURTISS
LEONARD WOODROW
NIGEL BERNARD
PAT GORMAN
PETER HOLMES
OTTO FRIESE
TONY POOLE
JOHN DOYE
STEVE POKOL
PATRICIA PHIPPS
ROSINA STEWART
MOLLY PRESCOTT
SUSANNE CHARISE
ROMA MILNE
PETER DIAMOND

CREW

FIGHT ARRANGER.....PETER DIAMOND
PRODUCTION ASSISTANT.....JANE SHIRLEY
ASSISTANT FLOOR MANAGER...CHRISTINA LAWTON
FILM CAMERAMAN.....PETER HAMILTON
FILM EDITOR.....JOHN GRIFFITHS
LIGHTING.....HOWARD KING
SOUND.....JACK BRUMMITT
COSTUME SUPERVISORS.....DAPHNE DARE
TONY PEARCE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
INCIDENTAL MUSIC.....FRANCIS CHAGRIN
STORY EDITOR.....DAVID WHITAKER
DESIGNER.....SPENCER CHAPMAN
ASSOCIATE PRODUCER.....MERVYN PINFIELD
PRODUCER.....VERITY LAMBERT
DIRECTOR.....RICHARD MARTIN